

MUSIC - UNIVERSITY OF TORONTO



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Glinka, Mikhail Ivanovich
[Piano music. Selections;
arr.]
P'esy

M
235
G54M8
1981
C.1
MUSI



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М. ГАМКА



ПЬЕСЫ

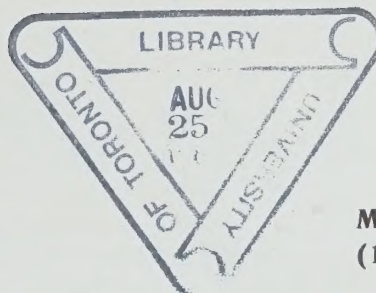
ПЕРЕЛОЖЕНИЕ
ДЛЯ ВИОЛОНЧЕЛИ И ФОРТЕПИАНО

Средние и старшие классы ДМШ

Составитель и редактор
Ю. ЧЕЛКАУСКАС

M
235
G54 M8
1981

ПЬЕСЫ ПОЛЬКА



1

М. ГЛИНКА
(1804—1857)

Allegretto

Виолончель

mf (2-й раз - *p*)

Фортепиано

p

mf

mp

1.

2.

ГАЛОП

Vivo

mf

mf staccato assai

1.

2.

1)

p - mf

cresc.

p - mf

cresc.

2)

f

f

1.

2.

1) При повторении играть октавой выше.

2) Возможно исполнение только верхнего голоса.

ЧУВСТВО

Pensieroso, ma con moto

The musical score is written for a single melodic line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo/mood is 'Pensieroso, ma con moto'. The score is divided into four systems, each with a single melodic staff and a grand staff (treble and bass clef). Dynamics include piano (*p*), mezzo-forte (*mf*), and pianissimo (*pp*). The melody features various intervals, including thirds, fourths, and fifths, with some chromaticism. The piano accompaniment provides harmonic support with chords and single notes.

System 1: Melody starts with a half note G4, followed by a quarter note A4, then a half note B4. Piano accompaniment starts with a half note G3, followed by a quarter note A3, then a half note B3. Dynamics: *p*.

System 2: Melody continues with a half note C5, followed by a quarter note D5, then a half note E5. Piano accompaniment continues with a half note C4, followed by a quarter note D4, then a half note E4. Dynamics: *p* and *mf*.

System 3: Melody continues with a half note F5, followed by a quarter note G5, then a half note A5. Piano accompaniment continues with a half note F3, followed by a quarter note G3, then a half note A3. Dynamics: *pp*.

System 4: Melody continues with a half note B5, followed by a quarter note C6, then a half note D6. Piano accompaniment continues with a half note B3, followed by a quarter note C4, then a half note D4. Dynamics: *mf*.

mf *cresc.* *mf*

Fine

dim. *mf* *dim.* *mf*

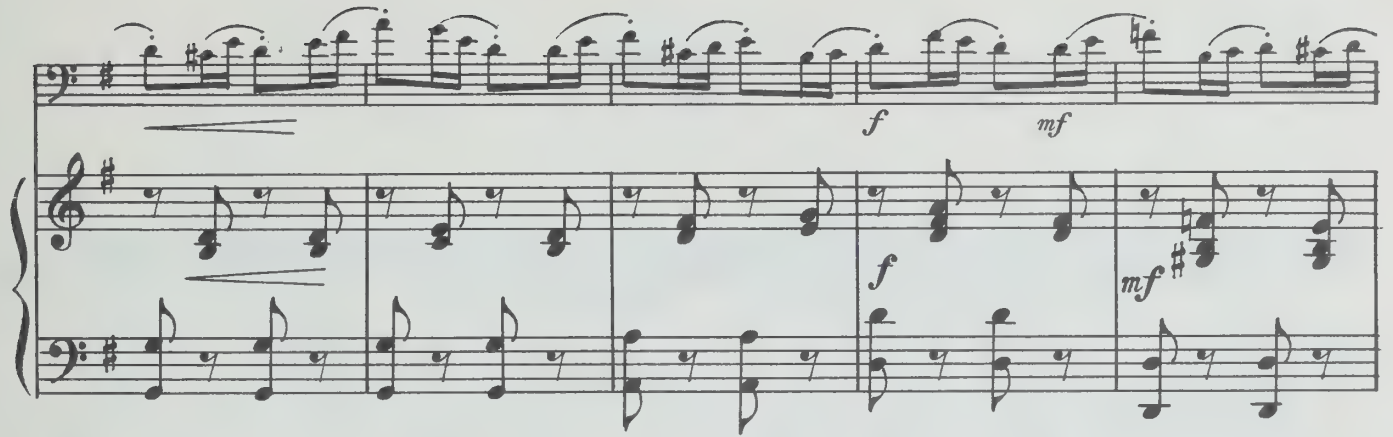
cresc. *dim.* *cresc.* *dim.*

D. C. al Fine

ПРОСТОДУШИЕ

Allegretto

p *p* *p* *p*



First system of musical notation. The top staff is a single melodic line in bass clef with a key signature of one sharp (F#). It features a series of eighth notes with slurs and ties. Dynamic markings *f* and *mf* are present. The bottom part consists of a grand staff (treble and bass clefs) with chords and eighth notes. Dynamic markings *f* and *mf* are also present.



Second system of musical notation. The top staff continues the melodic line with dynamic markings *p* and *pp*. The bottom grand staff continues with chords and eighth notes, also marked with *p* and *pp*.



Third system of musical notation. The top staff includes tempo markings *poco rit.* and *a tempo*. It features dynamic markings *f* and *p*. The bottom grand staff continues with chords and eighth notes, marked with *f* and *p*.



Fourth system of musical notation. The top staff includes first and second endings, marked with *1.* and *2.* and dynamic markings *p* and *f*. The bottom grand staff continues with chords and eighth notes, marked with *p* and *f*.

ВАЛЬС

Moderato

Moderato

mf [2-ā pas - p]

mf [2-ā pas - p]

p

mf

mf

mf

mf

МАЗУРКА

Lamentabile

The musical score is written for a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/mood is marked "Lamentabile". The score consists of four systems, each with a vocal staff and a grand staff (treble and bass clef). The vocal line features a melodic line with triplets and slurs, and a lower line with sustained notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte).

System 1: Vocal line starts with a triplet of eighth notes (F#, A, C#) followed by a slur over a quarter note (D) and a half note (E). The piano accompaniment starts with a *pp* dynamic, featuring chords in the right hand and a bass line in the left hand.

System 2: Vocal line continues with a triplet of eighth notes (F#, A, C#) followed by a slur over a quarter note (D) and a half note (E). The piano accompaniment features a *p* dynamic, with chords in the right hand and a bass line in the left hand.

System 3: Vocal line continues with a triplet of eighth notes (F#, A, C#) followed by a slur over a quarter note (D) and a half note (E). The piano accompaniment features a *mf* dynamic, with chords in the right hand and a bass line in the left hand.

System 4: Vocal line continues with a triplet of eighth notes (F#, A, C#) followed by a slur over a quarter note (D) and a half note (E). The piano accompaniment features a *p* dynamic, with chords in the right hand and a bass line in the left hand.

First system of musical notation. The top staff is in 13/8 time and features a melody with a *mp* (mezzo-piano) dynamic marking. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of musical notation. The top staff continues the melody with a *p* (piano) dynamic marking. The piano accompaniment includes a *mf* (mezzo-forte) marking in the right hand.

Third system of musical notation. Both the top and bottom staves of the piano accompaniment feature a *mf* (mezzo-forte) dynamic marking.

Fourth system of musical notation. The top staff begins with a *f* (forte) dynamic marking, followed by a *p* (piano) marking and first/second endings. The piano accompaniment starts with a *f* (forte) marking and concludes with a *sf* (sforzando) marking.

ПОМАHC ¹⁾

Moderato

2)

mp. cantabile

mp

cresc.

cresc.

The musical score is written for piano and voice. It begins with a tempo marking of 'Moderato' and a dynamic of 'mp. cantabile'. The piano part is in the left hand, and the vocal part is in the right hand. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into four systems. The first system includes a '2)' marking, indicating a second ending or a specific fingering. The piano part features chords and arpeggios, while the vocal part has a melodic line with triplets and slurs. The dynamics include 'mp', 'cresc.', and 'cantabile'. The tempo is 'Moderato'.

1) «Забуду ль я» 2) При повторении играть октавой выше.

This musical score is for a piano and voice piece, page 10. It features a piano accompaniment with a treble and bass clef and a vocal line in a single treble clef. The key signature is one sharp (F#). The score is divided into four systems. The first system shows the piano accompaniment with a *p* (piano) dynamic. The second system introduces the vocal line with a *(loco)* marking and a *mf* (mezzo-forte) dynamic. The third system continues the piano accompaniment with a *pp* (pianissimo) dynamic. The fourth system includes a first ending marked '1.' and a second ending marked '2.' with a *poco rall.* (poco rallentando) marking. The piano accompaniment ends with a *perdendosi* (fading away) marking. The vocal line ends with a final note.

(loco)

mf

mf

p

pp

1.

2.

poco rall.

pp

perdendosi

ТАНЕЦ

из оперы «Иван Сусанин»

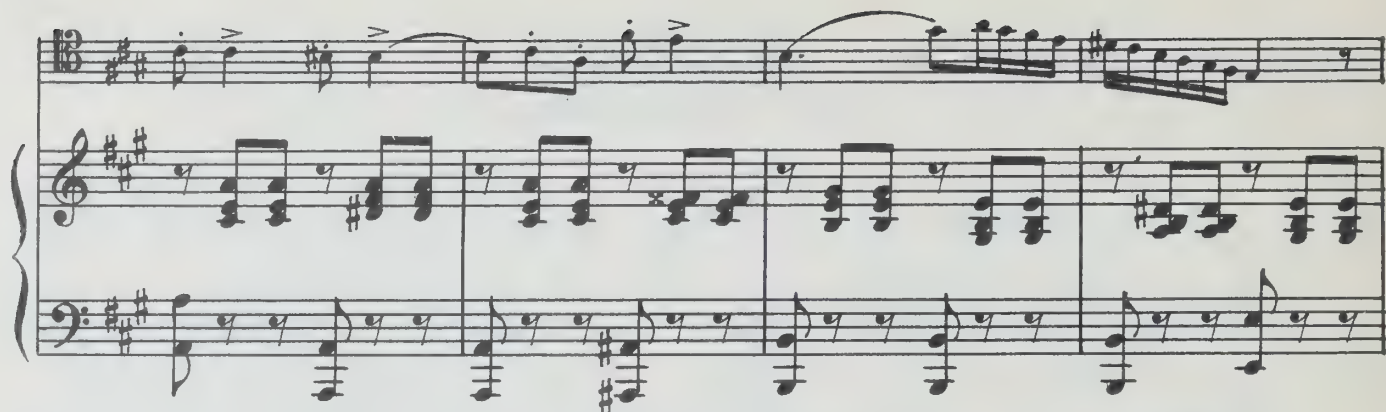
Allegro moderato

mp

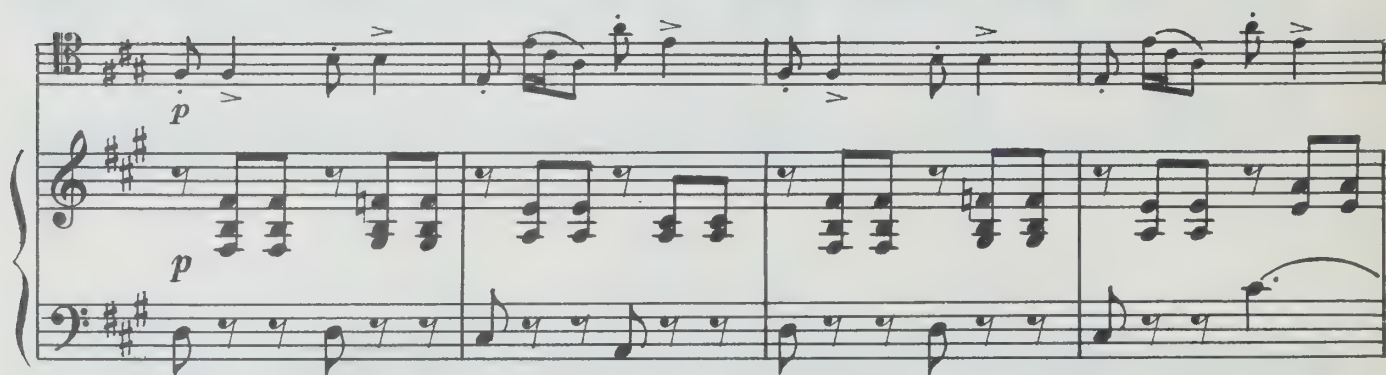
p

f

f



First system of musical notation. The top staff is in 12/8 time with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including accents and a slur. The piano accompaniment consists of a treble and bass staff with chords and eighth notes.



Second system of musical notation. The top staff continues the melodic line. The piano accompaniment in both staves includes a piano (*p*) dynamic marking.



Third system of musical notation. The top staff includes a *poco cresc.* (poco crescendo) marking. The piano accompaniment also features a *poco cresc.* marking.



Fourth system of musical notation. The top staff alternates between *pizz.* (pizzicato) and *arco* (arco) markings. The piano accompaniment includes *mf* (mezzo-forte) and *f* (forte) dynamic markings.

f cantabile

mf

Повторить с начала до знака Φ
и перейти на «Окончание»

Φ Окончание

f pizz.

f

ПОПУТНАЯ ПЕСНЯ

Presto
pizz.

arco


sf *mf*

sf *mf*

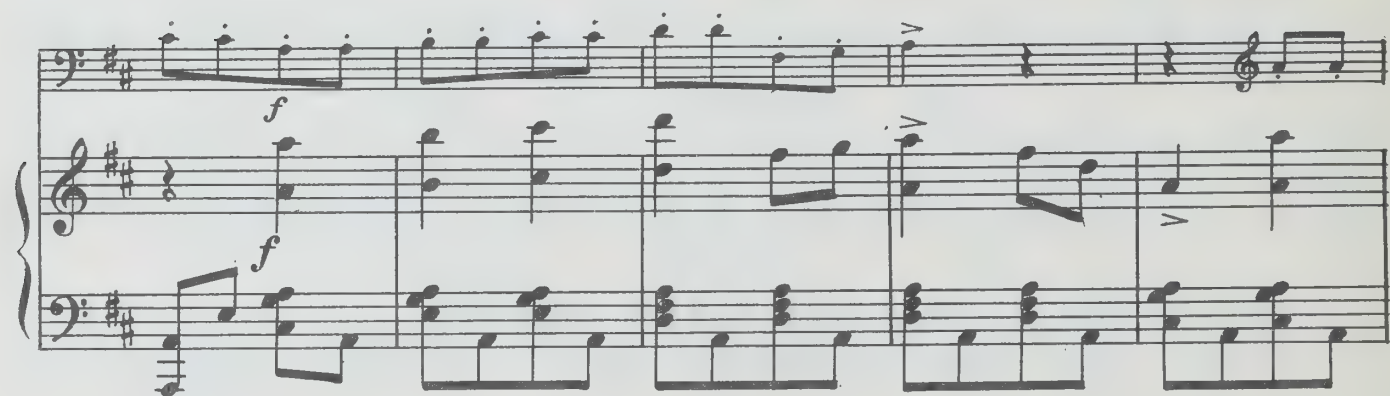
1. 2.

f

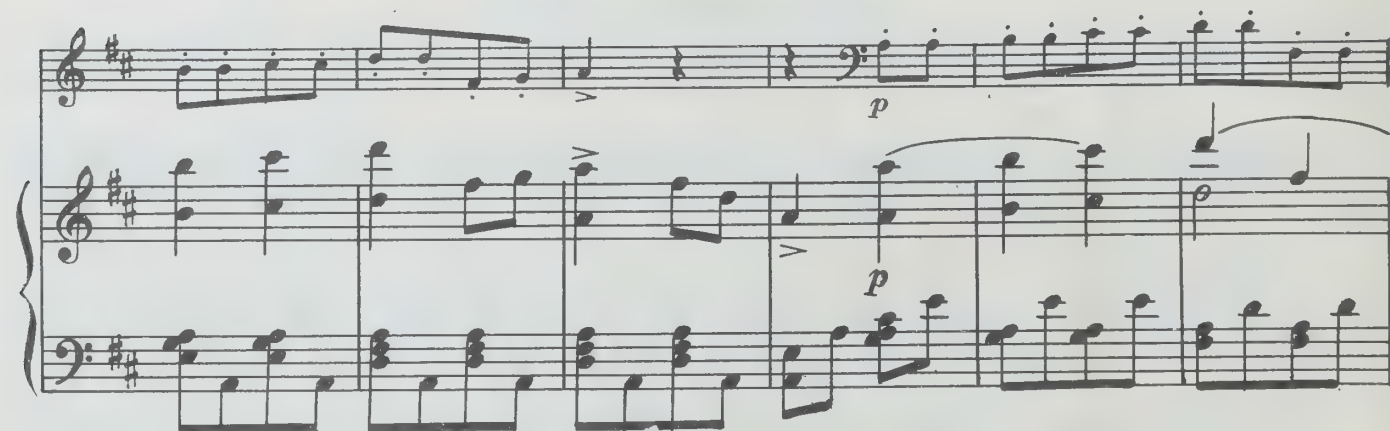
sf *sf*



First system of musical notation. The top staff is in bass clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G#2, and then a half note A#2. The bottom staff is in treble clef with a key signature of two sharps. It begins with a half note G#4, followed by a half note A#4, and then a half note B#4. The system includes dynamic markings *p* and *cresc.* in both staves.



Second system of musical notation. The top staff is in bass clef with a key signature of two sharps. It begins with a half note G#2, followed by a half note A#2, and then a half note B#2. The bottom staff is in treble clef with a key signature of two sharps. It begins with a half note G#4, followed by a half note A#4, and then a half note B#4. The system includes dynamic markings *f* and *cresc.* in both staves.



Third system of musical notation. The top staff is in bass clef with a key signature of two sharps. It begins with a half note G#2, followed by a half note A#2, and then a half note B#2. The bottom staff is in treble clef with a key signature of two sharps. It begins with a half note G#4, followed by a half note A#4, and then a half note B#4. The system includes dynamic markings *p* and *cresc.* in both staves.



Fourth system of musical notation. The top staff is in bass clef with a key signature of two sharps. It begins with a half note G#2, followed by a half note A#2, and then a half note B#2. The bottom staff is in treble clef with a key signature of two sharps. It begins with a half note G#4, followed by a half note A#4, and then a half note B#4. The system includes dynamic markings *cresc.* in both staves.

First system of musical notation. The top staff is a single melodic line in treble clef, key of D major, with a forte (*f*) dynamic and the instruction *con*. The bottom staves are a grand staff (treble and bass clefs) with a forte (*f*) dynamic. The music features a series of chords and moving lines in both hands.

Second system of musical notation. The top staff continues the melodic line. The bottom staves show a grand staff with a *tutta forza* instruction. The music includes a crescendo (*cresc.*) and a fortissimo (*ff*) section. The bass line is particularly active with moving eighth notes.

Third system of musical notation. The top staff continues the melodic line. The bottom staves show a grand staff with a *dim.* (diminuendo) instruction. The music features a change in tempo or mood, indicated by a double bar line and a new time signature (common time, *C*).

Fourth system of musical notation. The top staff continues the melodic line. The bottom staves show a grand staff with a *P con grazia ed espressione, ma leggero* instruction. The music includes a piano (*p*) section and a *staccato il basso* instruction. The bass line is marked with staccato notes.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. The key signature has two sharps (F# and C#). The music features a melodic line in the top bass staff and a complex, rhythmic accompaniment in the grand staff.

Second system of musical notation. It follows the same three-staff structure. A piano dynamic marking (*p*) is placed above the first measure of the grand staff. The melodic line continues with some grace notes, and the accompaniment remains rhythmic.

Third system of musical notation. It continues the three-staff structure. Crescendo markings (*cresc.*) are placed above the first measure of the top bass staff and below the first measure of the grand staff. The music builds in intensity.

Fourth system of musical notation. It concludes the piece. Above the first measure of the top staff is the text "Окончание" (Finale) preceded by a double bar line and a repeat sign. The system ends with a double bar line. The grand staff accompaniment features fortissimo (*sf*) markings.

Повторить с начала до знака Φ
и перейти на «Окончание»

АНДАЛУЗСКИЙ ТАНЕЦ

Обработка Г. Зингера

Allegretto

mp *mf* *mf*
mp *mf*
f *f*
pizz. *arco*
mf dolce, cantabile
mp dolce
poco rit. *a tempo*
p *mf espr.*

pizz.

First system of the musical score. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff begins with a '+' sign and contains sparse notes. The grand staff features a more active melody in the treble with eighth and sixteenth notes, and a supporting bass line with chords and single notes.

rall.

a tempo

, arco

, mf

marc.

mf

Second system of the musical score. The top staff continues with a melodic line, marked 'a tempo' and 'arco'. The grand staff shows a more complex texture with 'marc.' (marcato) in the treble and 'mf' (mezzo-forte) in the bass. The notation includes various note values and rests.

Third system of the musical score. The top staff features a series of chords and single notes. The grand staff has a more active bass line with 'f' (forte) markings in both the treble and bass staves. The notation includes various note values and rests.

pizz.

Fourth system of the musical score. The top staff features a series of chords and single notes, marked 'pizz.' (pizzicato). The grand staff has a more active bass line with 'ff' (fortissimo) markings in both the treble and bass staves. The notation includes various note values and rests.

ТАРАНТЕЛЛА

Обработка Г. Зингера

Vivo

p

mf

f

pizz.

arco

1.

p leggiero

2.

f *sfp* *pp*

f *pp*

Fine

1. 2.

ff marc.

ff

p *f*

pp *f*

p *cresc.* *rall.*

p *cresc.*

D. C. al Fine

НОКТЮРН

«Разлука»

Commodo

The musical score is written for piano and voice. It begins with a piano introduction in the first system, marked 'Commodo'. The piano part features a characteristic arpeggiated figure in the right hand and a steady eighth-note accompaniment in the left hand. The vocal part enters in the second system with a melody that follows the piano's harmonic structure. Dynamics include piano (p) and a crescendo leading to a forte (f) section in the third system.

Con moto

12/8

p

mf

f

rit. Tempo I

mf

11336



The first system of musical notation consists of three staves. The top staff is in 12/8 time and contains a melodic line with eighth and sixteenth notes, ending with a *p* (piano) dynamic marking. The middle and bottom staves are grand piano accompaniment, featuring chords and arpeggiated figures.



The second system of musical notation continues the piece. The top staff features a melodic line with a *dim.* (diminuendo) marking. The piano accompaniment in the middle and bottom staves includes chords and moving lines, with another *dim.* marking in the bass staff.



The third system of musical notation shows the continuation of the melody and piano accompaniment. The top staff begins with a *mf* (mezzo-forte) dynamic. The piano accompaniment in the middle and bottom staves features chords and arpeggiated patterns.



The fourth system of musical notation concludes the page. The top staff features a melodic line with a *f* (forte) dynamic marking. The piano accompaniment in the middle and bottom staves includes chords and arpeggiated figures.



The first system of musical notation consists of three staves. The top staff is in 12/8 time and contains a melodic line with eighth and sixteenth notes. The middle staff is in treble clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a bass line with dotted half notes and eighth notes.



The second system of musical notation consists of three staves. The top staff is in 12/8 time and contains a melodic line with a *rit.* (ritardando) marking followed by an *a tempo* marking. The middle staff is in treble clef and contains a rhythmic accompaniment with a *cresc.* (crescendo) marking. The bottom staff is in bass clef and contains a bass line with a *f* (forte) marking.



The third system of musical notation consists of three staves. The top staff is in 12/8 time and contains a melodic line with a *rubato* marking followed by an *a tempo* marking. The middle staff is in treble clef and contains a rhythmic accompaniment with a *p* (piano) marking. The bottom staff is in bass clef and contains a bass line with a *p* (piano) marking.



The fourth system of musical notation consists of three staves. The top staff is in 12/8 time and contains a melodic line with a *p* (piano) marking and a triplet of eighth notes. The middle staff is in treble clef and contains a rhythmic accompaniment with a *p* (piano) marking. The bottom staff is in bass clef and contains a bass line with a *p* (piano) marking.

Con moto

p

mf

f

8

t1336

This musical score is for a piano and voice piece, spanning measures 1 to 16. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 18/8. The score is divided into four systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-4):** The vocal line begins with a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. Dynamics include *dim.* (diminuendo) and *f* (forte).
- System 2 (Measures 5-8):** The vocal line continues with a similar melodic structure. The piano accompaniment maintains its rhythmic patterns. Dynamics include *mf* (mezzo-forte) and *dim.*.
- System 3 (Measures 9-12):** The vocal line shows a change in melody. The piano accompaniment features a more active right hand with sixteenth-note runs. Dynamics include *p* (piano) and *pp* (pianissimo).
- System 4 (Measures 13-16):** The vocal line concludes with a final melodic phrase. The piano accompaniment provides a harmonic foundation. Dynamics include *p* and *pp*.

The score is written for a piano and voice, with the piano part in the lower staves and the vocal part in the upper staves. The key signature is three flats, and the time signature is 18/8. The dynamics range from *pp* (pianissimo) to *f* (forte).

ГРАВЕ И АЛЛЕГРЕТТО¹⁾

Grave

p *mp* *(sim. non legato)*

pp espr. *pp*

cresc. *mf* *p* *cresc.* *mf*

¹⁾ В оригинале — этюд для голоса и фортепиано.

First system of a musical score. The vocal line (treble clef) begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The piano accompaniment (grand staff) features a bass line with a whole note G3, followed by a half note A3, and then a series of eighth notes: B3, A3, G3, F#3, E3, D3. The right hand of the piano plays a series of chords: G4-A4, A4-B4, B4-A4, A4-G4, G4-F#4, F#4-E4, E4-D4, D4-C#4, C#4-B4, B4-A4, A4-G4, G4-F#4, F#4-E4, E4-D4, D4-C#4, C#4-B4, B4-A4, A4-G4. The system ends with a double bar line and the word *attacca* written below the piano part.

Allegretto

Second system of the musical score, marked *mf leggiero*. The vocal line (treble clef) begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The piano accompaniment (grand staff) features a bass line with a whole note G3, followed by a half note A3, and then a series of eighth notes: B3, A3, G3, F#3, E3, D3. The right hand of the piano plays a series of chords: G4-A4, A4-B4, B4-A4, A4-G4, G4-F#4, F#4-E4, E4-D4, D4-C#4, C#4-B4, B4-A4, A4-G4, G4-F#4, F#4-E4, E4-D4, D4-C#4, C#4-B4, B4-A4, A4-G4. The system ends with a double bar line.

Third system of the musical score. The vocal line (treble clef) begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The piano accompaniment (grand staff) features a bass line with a whole note G3, followed by a half note A3, and then a series of eighth notes: B3, A3, G3, F#3, E3, D3. The right hand of the piano plays a series of chords: G4-A4, A4-B4, B4-A4, A4-G4, G4-F#4, F#4-E4, E4-D4, D4-C#4, C#4-B4, B4-A4, A4-G4, G4-F#4, F#4-E4, E4-D4, D4-C#4, C#4-B4, B4-A4, A4-G4. The system ends with a double bar line.

Fourth system of the musical score, marked *cresc.*. The vocal line (treble clef) begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The piano accompaniment (grand staff) features a bass line with a whole note G3, followed by a half note A3, and then a series of eighth notes: B3, A3, G3, F#3, E3, D3. The right hand of the piano plays a series of chords: G4-A4, A4-B4, B4-A4, A4-G4, G4-F#4, F#4-E4, E4-D4, D4-C#4, C#4-B4, B4-A4, A4-G4, G4-F#4, F#4-E4, E4-D4, D4-C#4, C#4-B4, B4-A4, A4-G4. The system ends with a double bar line.

This musical score is for a piano and voice piece, page 29. It is written in D major (two sharps) and 4/4 time. The score consists of five systems, each with a vocal line and a piano accompaniment. The piano part is divided into right and left hands. The vocal line features various melodic lines with dynamic markings and phrasing slurs. The piano accompaniment includes chords, arpeggios, and moving lines. The dynamics range from *p* (piano) to *f* (forte). The tempo/mood is indicated as *p cantabile* in the first system. The score includes various musical notations such as slurs, ties, and dynamic markings.

p cantabile

mf *p*

cresc. *f* *mp dolce*

cresc. *f* *p*

cresc. *cresc.*



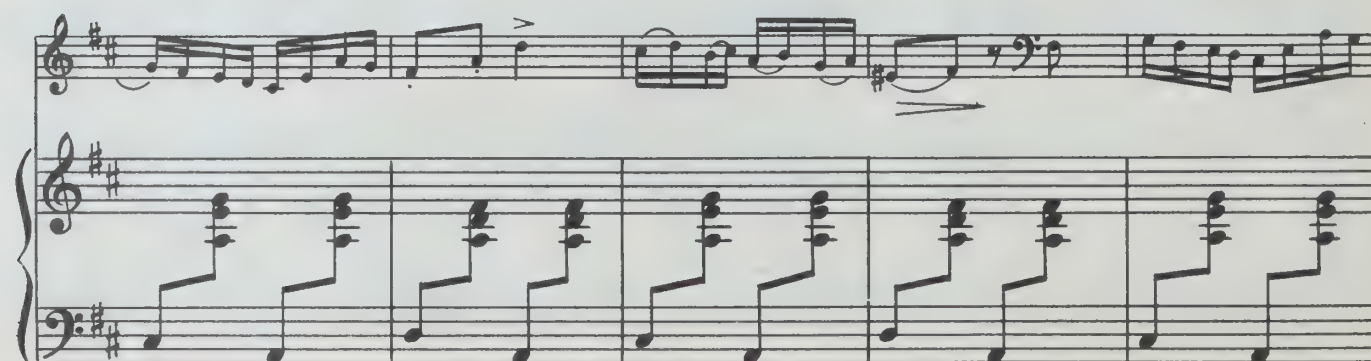
First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic and a half note, followed by a melodic line with eighth and sixteenth notes. A mezzo-piano (*mp*) dynamic and the instruction *leggero* appear at the start of the second measure. The bottom staff is in bass clef, providing harmonic support with chords and single notes.



Second system of musical notation. The top staff continues the melodic line with various note values and rests. The bottom staff continues the harmonic accompaniment with chords and moving lines in both treble and bass clefs.



Third system of musical notation. The top staff features a melodic line with eighth and sixteenth notes. The bottom staff continues the harmonic accompaniment with chords and moving lines in both treble and bass clefs.



Fourth system of musical notation. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff continues the harmonic accompaniment with chords and moving lines in both treble and bass clefs.

This musical score is for a piano and voice piece, page 31. The key signature is D major (two sharps). The score is written in a grand staff for piano (treble and bass clefs) and a single staff for voice (treble clef). The music is in 4/4 time. The score is divided into five systems. The first system shows the piano accompaniment with a crescendo marking. The second system features a forte (f) dynamic for the piano and a sforzando (sf) dynamic for the voice. The third system includes a trill (tr) for the piano and a piano dolce (p dolce) dynamic for both. The fourth system continues the piano dolce dynamic. The fifth system features a forte con forza (f con forza) dynamic for the piano and a final forte (f) dynamic for the piano. The score concludes with a double bar line and repeat signs.

cresc.

f *sf*

f

tr

p dolce

p dolce

f con forza

f

СОДЕРЖАНИЕ

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МИХАИЛ ИВАНОВИЧ ГЛИНКА

ПЬЕСЫ

Переложение для виолончели и фортепиано

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ИЗДАТЕЛЬСТВО „МУЗЫКА„



МОСКВА 1981

UNIVERSITY OF TORONTO

'cell

EDWARD JOHNSON
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ПЬЕСЫ
ПОЛЬКА



М. ГЛИНКА
(1804—1857)

Allegretto

mf [2-й раз - p]

mf

И

ГАЛОП

Vivo

mf

p

cresc.

mf

f

1) Возможно исполнение только верхнего голоса.

ЧУВСТВО

Pensieroso, ma con moto

The score is written for a cello in 2/4 time, key of B-flat major. It consists of 8 staves of music. The first staff starts with a double bar line and a 'p' dynamic. The second staff has a 'p' dynamic and a 'mf' dynamic. The third staff has a 'pp' dynamic. The fourth staff has a 'mf' dynamic. The fifth staff has a 'Fine mf' marking and a 'cresc.' marking. The sixth staff has a 'dim.' marking. The seventh staff has a 'mf' dynamic and a 'cresc.' marking. The eighth staff has a 'dim.' marking and a 'D. C. al Fine' marking. The score includes various musical notations such as slurs, ties, and fingerings.

ПРОСТОДУШИЕ

Allegretto

p

p

f *mf* *p*

pp

poco rit. *a tempo*

f *p* *p*

p

1. 2. *poco rit.*

f *p* *f*

Виолончель

ВАЛЬС

Moderato

mf [2-й раз - *p*]

p *mf*

p *mf*

МАЗУРКА

Lamentabile

p *mf*

mf

Виолончель

Violoncello musical score for the first piece. It consists of four staves of music in 3/4 time. The first staff starts with a mezzo-piano (*mp*) dynamic and includes fingerings 1, 2, 2, 3, 4. The second staff starts with a piano (*p*) dynamic and includes fingerings 3, 2, 1, 3, 2, 4, 3, 4. The third staff starts with a mezzo-forte (*mf*) dynamic and includes fingerings 1, 3, 4, 1, 2, 1, 4. The fourth staff includes a "poco rit." marking and a first ending with a piano (*p*) dynamic. The piece concludes with a forte (*f*) dynamic.

РОМАНС¹⁾

Moderato

Romance musical score for the second piece. It consists of four staves of music in 3/4 time. The first staff is marked "cantabile" and *mp*. The second staff includes a "cresc." marking. The third staff includes a "V" marking. The fourth staff includes a "II" marking. The piece concludes with a forte (*f*) dynamic.

¹⁾ «Забуду ль я»

Виолончель

Musical score for Violoncello (Cello) in G major (one sharp). The score consists of nine staves of music.

- Staff 1:** Bass clef. Starts with a *mf* dynamic. Features a triplet of eighth notes (F#4, G4, A4) beamed together, followed by a half note (B4) and a quarter note (A4). A slur covers the triplet and the half note.
- Staff 2:** Treble clef. Starts with a *p* dynamic. Features a half note (F#4) and a quarter note (G4) beamed together, followed by a half note (A4) and a quarter note (B4). A slur covers the first two notes. Fingering numbers 1, 2, 1, 2 are indicated above the notes.
- Staff 3:** Treble clef. Starts with the instruction *Poco più animato* and a *più f* dynamic. Features a triplet of eighth notes (F#4, G4, A4) beamed together, followed by a half note (B4) and a quarter note (A4). A slur covers the triplet and the half note. Fingering numbers 3, 4, 1, 3, 3, 2, 3 are indicated above the notes.
- Staff 4:** Treble clef. Features a half note (F#4) and a quarter note (G4) beamed together, followed by a half note (A4) and a quarter note (B4). A slur covers the first two notes. Fingering numbers 4, 2, 3, 2, 3, 1 are indicated above the notes. A *cresc.* marking is present at the end of the staff.
- Staff 5:** Treble clef. Features a half note (F#4) and a quarter note (G4) beamed together, followed by a half note (A4) and a quarter note (B4). A slur covers the first two notes. Fingering numbers 2, 2, 3, 1 are indicated above the notes.
- Staff 6:** Treble clef. Features a half note (F#4) and a quarter note (G4) beamed together, followed by a half note (A4) and a quarter note (B4). A slur covers the first two notes. Fingering numbers 1, 3, 4, 2 are indicated above the notes. Roman numerals II and I are written below the staff.
- Staff 7:** Treble clef. Starts with a *mf* dynamic. Features a half note (F#4) and a quarter note (G4) beamed together, followed by a half note (A4) and a quarter note (B4). A slur covers the first two notes.
- Staff 8:** Treble clef. Starts with a *poco rall.* marking and a *pp* dynamic. Features a triplet of eighth notes (F#4, G4, A4) beamed together, followed by a half note (B4) and a quarter note (A4). A slur covers the triplet and the half note. Fingering numbers 3, 2, 1 are indicated above the notes. Roman numerals III, II, III, III are written below the staff.

ТАНЕЦ

из оперы «Иван Сусанин»

Allegro moderato

3. v mp [2-й раз f]

1. f

2. p II

poco cresc.

pizz. arco pizz.

II arco mf f cantabile

mp

f

pizz. f

ПОПУТНАЯ ПЕСНЯ

Presto
pizz. **arco**

arco

sf **mf** **p** **cresc.** **f** **p** **cresc.** **f** **con** **tutta forza** **p** **con grazia ed espressione, ma leggiero** **p** **cresc.** **sf** **sf**

Окончание

Повторить с начала до знака и перейти на «Окончание»

Виолончель

9

АНДАЛУЗСКИЙ ТАНЕЦ

Обработка Г. Зингера

Allegretto

mp

mf

f

pizz.

arco

mf dolce, cantabile

poco rit.

a tempo

pizz., sonore, vibrato

p

rall.

a tempo

arco

mf

f

ff

pizz.

ТАРАНТЕЛЛА

Обработка Г. Зингера

Vivo

p

mf

f

pizz. *p*

arco *mf*

f *Fine* *sfp* *pp*^I_{II}

(К.Д.) *ff marc.*

p *f*

cresc. *I*

(poco rall.)

D. C. al Fine

The musical score is written for Viola in 3/4 time. It begins with a 'Vivo' tempo marking and a piano (*p*) dynamic. The first staff contains several measures with fingerings (4, 2, 0, 4, 1, 4, 2, 1, 4) and a bowing mark (v). The second staff continues with fingerings (2, 1, 1, 3, 0) and a bowing mark (v). The third staff features a forte (*f*) dynamic and a bowing mark (v). The fourth staff includes a pizzicato (*pizz.*) section with a piano (*p*) dynamic, followed by an arco section with a mezzo-forte (*mf*) dynamic. The fifth staff shows a forte (*f*) dynamic and a 'Fine' marking. The sixth staff begins with a fortissimo marcato (*ff marc.*) section. The seventh staff includes a piano (*p*) dynamic and a forte (*f*) dynamic. The eighth staff features a crescendo (*cresc.*) and a first ending bracket (*I*). The piece concludes with a 'poco rall.' marking and a 'D. C. al Fine' instruction.

НОКТЮРН

«Разлука»

Commodo

7 3 4

p II

1

3 4

1

V

2 2 3 1 4

II

Con moto

1 2 1 1 3 1

p I

2 1 1 3 1

mf

2 1 2 1 2 1 2 1 2 1

f

2 3 1 3 3 2 3 1 3 4 1 3 4 3 4

(1 2)

II

poco rit.

Виолончель

Tempo I

Violoncello musical score, 12 staves, 13/8 time signature, key of B-flat major. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *p*, *mf*, *f*, *dim.*, *cresc.*, *p*, and *f*. Performance instructions include *Tempo I*, *rit.*, *a tempo*, and *rubato*. The score is divided into two systems, each containing six staves. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign.

Staff 1: *Tempo I*, 13/8 time signature, key of B-flat major. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, 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Violoncello musical score, page 13. The score consists of ten staves of music in 12/8 time, key of B-flat major. It features various musical notations including triplets, slurs, and dynamic markings such as "Con moto", "mf", "f", "dim.", "p", and "pp". The piece concludes with a double bar line.

ГРАВЕ И АЛЛЕГРЕТТО¹⁾

Grave

p

mp

(В.п.)

pp *espr.* *cresc.* *mf*

attacca

Allegretto

mf *leggiero*

II I

II I

¹⁾ В оригинале — этюд для голоса и фортепиано.

Виолончель

The musical score is written for a cello in G major (one sharp). It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (1-4). Dynamics include *cresc.*, *p*, *cantabile*, *mf*, *sf*, *f*, *mp dolce*, *f*, *mp leggero*, and *p*. There are also performance markings like *II*, *III*, *I*, and *V*. The score is a single melodic line for the cello.

Виолончель

1 *q* 2 *q* 3 *V*
q 2 *q* 2 *q*
 (B.n.) *q* 2 2 3
 1 2 4 2 3 2
V 4 1 1 1 1
cresc.
V *f* 1 *V* 3 4 2 1 1
sf
 (K.u.) 1 *V* 2
p dolce
f con forza 3 4 1 3 3 2

WHEN THIS BOOK WAS CHARGED OUT THE FOLLOWING PARTS WERE IN THE POCKET:					
'cello					

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ALL PERFORMING PARTS**

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